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Number 12.



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Miss Olga Beatrice Bredemeyer.

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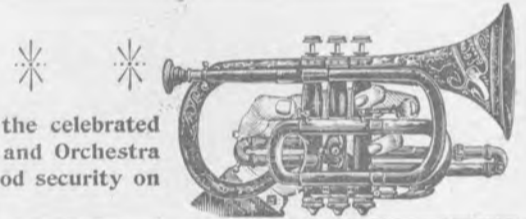
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THE MUSICAL NEWS.

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The Musical News.

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TO OUR SUBSCRIBERS.

With the present number the "Musical News" terminates the first year of its existence, and I herewith tender my best thanks to the subscribers and advertisers who have helped me in my attempt to publish a monthly paper devoted principally to the musical interests of St. Louis and State of Missouri. The undertaking of a musical journal, unsupported by some large publishing house, is unquestionably hazardous, and it is a matter of congratulation that I have succeeded in making it self-sustaining. It has been my object not only to supply subscribers with good compositions by well-known musicians in our midst, but also to re-publish meritorious compositions by European composers, who are less known in America; all of which are well adapted for teaching.

The space of reading matter is yet limited, but we expect to enlarge it in the course of a few months, as we also hope to increase our subscription list, trusting that those whose subscription expires with the present number will renew the same. That the "Musical News" is appreciated by the musical profession at large will be seen by the list of advertisers, which includes not only our local conservatories of repute, but also others afar off.

To stimulate our patrons to interest themselves still more in our enterprise, we intend to offer prizes to the amount of

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for the best instrumental and vocal compositions; full particulars of which will shortly be published.

We invite teachers to favor us not only with correspondence, referring to musical items of general interest, but also to send us original articles appertaining to music as a science and art.

A special feature of the second volume, which begins with the September number, will be a

SUPPLEMENT OF FOUR PAGES

of Piano and Vocal studies; the former will be edited by Mr. G. Buddius, and the latter by Mr. Alex. Henneman. These studies, which will be published alternately with each number will be found a valuable help to all teachers.

Hoping that the merits of the "Musical News" may induce our musical friends to continue patronizing the paper, I remain,

Respectfully,

WALTER LUHN,

Publisher and Proprietor.

Address: *Musical News*.

Editor of "The Musical News":

Let me congratulate you to "The Musical News." I wish it the very best success and will do my very best to make it known far and near. It deserves recognition and may be the handmaid to the effort to establish a Music Teachers' Association on a firm basis, we need the very best of the profession, that is those who have no ax to grind. I will keep you posted in regard to the Association, which I expect you to join in person. Your influence will tell no doubt.

Yours respectfully,

H. E. SCHULTZE,

Secretary M. M. T. A.



MISS OLGA BEATRICE BREDEMEYER.

The picture of the young lady which appears on the title page of this month's "Musical News" is one of our rising musical enthusiasts of whom it is a pleasure to give an account. After a severe course of study extending to nearly three years under Prof. R. Goldbeck, wellknown in St. Louis, and later of the Chicago Conservatory, she made her first appearance at the age of 15 at a Concert given by the Liederkrantz Society when she played "The Wanderer" by Schubert-Liszt and as an encore "Le Tourbillon" by R. Goldbeck. Her second appearance was at Kimball Hall, Chicago, when she played at Mr. Goldbeck's pupils recital Rubenstein's "Kamenoi Ostrow"; the "Chicago Musical Times" speaks of her playing: "She gave the composition with that soft dreamy touch necessary to its effective interpretation." During a pleasure trip to Europe she played at several concerts receiving great praise, while at Weimar she had the opportunity of playing on Liszt's favorite Piano; while crossing the Ocean she gave a benefit Concert on board the vessel for the benefit of the Seamen's fund. That Miss Bredemeyer is anxious to seize every opportunity to improve herself may be gathered from the fact that upon her return from Europe she took a year's course of instruction from Prof. Reipschlaeger, but not only technically but also theoretically has the young lady cultivated her talents and we are promised one of her compositions which shortly be published in "The Musical News." Miss Bredemeyer is at present spending the summer in St. Paul and upon her return in September will open her studio at her residence, 3828 South Broadway.

All our friends and patrons are hereby notified that from

SEPTEMBER 1st, 1898,

the office of the "Musical News" will be removed to

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St. Louis Musicians and Amateurs in general are invited to send us their M. S. compositions, which if found acceptable will be published in "The Musical News."

That Musical events are almost at a standstill during the hot weather, something like the Barometer at noon, needs no explanation.

That Miss Anna V. Metcalf, the soprano of the Second Baptist Church has resigned and returned to New York is probably known to most musicians.

All our prominent musicians, whose *clientele* depends upon the west-end aristocracy, are spending their vacations at the seaside and other fashionable resources.

The Choir and Organist of the Second Baptist Church have their vacation in August. Mr. Waldemar Malmene will act as substitute for Mr. McIntyre during his absence.

The financial success of the Dorothy Morton Opera Company was not as great as anticipated, which is not to be wondered at as no novelties were presented.

The best musical dramatic performance which have been given in St. Louis for a long time were those at the Suburban Theatre. Incidental Music from Verdi's Falstaff was effectively introduced in "The Merry Wives of Windsor." While all the incidental Music of Mendelssohn with Choruses was given with "A Midsummer's Night Dream." Besides the company has excellent Solo vocal talent, which made the performances extra attractive. The Misses Ruth White, Eleanor Giusti and Mildred Sylvester deserve special mention, while the Male Quartette, consisting of Messrs. J. Frohoff, A. Turnpenny, A. Blanchard and F. Price, did some excellent work.

While Concert rooms are hermetically sealed, for the present, it is pleasant to spend a musical evening among Amateurs whose efforts to improve themselves, and unravel the harmonic intricacies of Chamber Music, are to the majority as unknown as many a modest violet which we pass by while roaming through the Wild wood. Such was our opportunity August 25, while listening to the Quartette playing of Messrs. G. A. Rubelman, first Violin; Thos. Mathews, second Violin; G. Niggemann, Viola, and A. D. Glancy, Violincello. These gentlemen have, for a long time, met every Monday Evening at the residence of Mr. Rubelmann and Wednesday Evenings at the house of Mr. Niggemann.

After practically discussing the difficulties of a Mozart Quartette, Mr. George Buddens entertained the company with some brilliant Solos.

During the performance of "Fra Diavola" at Uhrig's Cave on Tuesday, August 26, Mr. Hubert Wilkie administered a well deserved rebuke to a select party of four, whose incessant loud talk not only disturbed the audience, but also marred the singing. His remarks were received with applause and the disturbers left as soon as the act was over.

The Beethoven Conservatory has been kept unusually busy during the vacation to accommodate country teachers who usually come to the institute at this time of the year for further improvement.

Few of our readers who know Mr. Edward M. Read, the genial manager for the Estey Co. of this city, who is also Organist of the Grand Ave. Presb. Church, are aware of his talents as composer. In odd moments he has written a number of pleasing compositions for the Piano, which are meeting with gratifying success. Among them are a number of sets of easy pieces for teaching purposes—"The Merry May Day,"—"Pussy's Music Lesson,"—"The Children's Tea Party," also arranged as Duets, etc. Of his more pretentious pieces are "Daybreak Waltzes," "Laughing Eyes," Caprice, "Happy Hearts," Mazurka, and the popular Reverie "Cloister Bells." Mr. Read has the gift of melody in a marked degree and we can readily understand why his compositions are popular and sought after alike by teachers and pupils.

Prof. Paul Mori, the wellknown Composer, Organist and teacher has built for himself and family a beautiful home on Odell Ave., near Kingshighway in the immediate neighborhood of Tower Grove Park and a block north of Koerner's Garden. There he will spend his spare time in composing, inspired by the magnificent view which he will constantly have from his music-studio and some fine works may be expected from his pen. A jolly house-warming will take place near the end of August, to which he will invite some of his congenial friends amongst the musicians.

CHOIR CAMP.

Owing to the untiring efforts of Prof. Paul Mori, the organist, the choir boys of the St. George's Episcopal Church were given a camp, lasting from July 11th to 18th; the first camp

ever given to St. George's boys. 18 Christ-Church Cathedral boys and 10 St. George boys, a few young men, Rev. H. W. Wigner, Rev. Smith, Prof. Paul Mori, etc. enjoyed the outing immensely. Boat-riding on the Mississippi, swimming, climbing the bluffs, where one of the finest views presents itself to the eye, fishing, base ball etc. were the principal features of the camp. The tents were put up in a little valley between two great bluffs, in the neighborhood of Elsay, Ills. The camp was a great success, the boys behaved well and not an accident nor a case of sickness cast its shadow over the jolly crowd. Such a camp cannot, but increase the interest and love of the boys for their choir work. It brings them nearer together and in closer contact with their choirmaster.

Miss Cora J. Fish will spend the month of August in the East visiting Put in Bay and Niagara Falls, returning to resume her duties in teaching about the first of September.



Miss Adah Alice Black.

Miss Adah Black who occupies the position of leading soprano in Dr. Sneed's Church, Compton and Washington Avenue, has just turned from a trip to the south, having visited her married sister Mrs. Birdie Black West, who was wellknown in our musical circles some years ago, and is at present engaged as Choirleader in one of the Churches in Texarkana, Arkansas.

The following is a complete list of the officers elected of the Missouri State Music Teachers' Ass'n; President, E. R. Kroeger, St. Louis. Secretary and Treasurer, H. E. Schultze, Kansas City. Executive Committee, A. F. Graber, Chairman; Mrs. Troutman; Miss Helen Spencier, Joplin. Mrs. Phil. Perry, Kansas City. Program Committee, Mrs. Nellie Strong, Stevenson, Chairman, St. Louis. W. L. Calhoun, Carthage. Mrs. Carl Busch, Kansas City. Composition Committee, W. H. Pommer, Chairman, St. Louis. Miss Harriet Sawyer, St. Louis. Reginald Barrett, Kansas City. Place of meeting, Joplin, Mo. Editor of *The Musical News*;

WEBSTER GROVES NEWS.

The following items from the "Webster Times" will interest our readers as they give evidence of the indefatigable work of some of our best teachers: The last regular meeting of the Fortnightly Club was held on Tuesday, June 21st, at the home of Mrs. W. C. Dyer. All the members were in attendance and some guests. Mrs. Dyer's beautiful parlors were cool and inviting. After devoting a short time to business the company settled themselves comfortably to listen to a paper entitled "Spain and Her Cathedrals," by Mrs. Kate Brainard. This subject had been assigned to Mrs. Brainard in the Monday Club, in their course of study in Spanish history. She handled it so well, giving instruction, information, beautiful thoughts and expressions, even repeating couplets in the Spanish tongue with remarkable fluency, that all who heard it read in the Monday Club were delighted. Mrs. Brainard, by special invitation, kindly consented to read it before the Fortnightly Club at Mrs. Dyer's. It is needless to say they were edified and entertained. Following this were two minute remarks from all members, in which they told who was their favorite author and what his best work. The conclusion was that Dickens was the favorite novelist, and Longfellow the favorite poet. Among the guests were Prof. Dyer and Prof. H. Butler, who taking part in the program, spoke of their ardent love of Shakespeare. After refreshments of cooling ices and cake, and a happy social hour, for which Mrs. Dyer's home is so noted, the meeting adjourned. E. H. A.

The Kirkwood Tuesday Club has invited Mrs. Brainard to read it at their next meeting.

The following communications by K. J. B. will also be read with interest: The "Concert and Hop" given at Bristol Hall on the evening of June 3d, was a great success; at least the concert was. I can't say as much for the hop, as I was not there—not that I object to "hops," but to the hours! I have heard, however, that it too, was very enjoyable. The program was fine throughout. The cello solos were most exquisitely played by Mr. Froehlich, showing a rare and refined artist.

The Caprice, played by Mr. Gebhard, is one of the most beautiful and difficult of violin solos, and was executed with much skill, showing the unusual ability of this young and bright artist.

I was struck with the beautiful ensemble playing, especially in the Mendelssohn. The piano part in the Andante Allegro Con Moto, was most beautifully given. Miss Carolyn Allen shows her musicianly ability at the piano as accompanist, either to the voice or the strings, quite as well as at the organ.

The beautiful voices of Mrs. Knight and Mrs. Brooks were evidently much appreciated by the audience, and Miss Totten's numbers were quite as well received. This young lady has decided talent in her line.

We always enjoy Mr. Hutchinson's fine voice and presence, and he was heartily appreciated.

Miss Lawton, who was to have given two vocal numbers, was detained on account of illness, much to the regret of many of the audience.

Our thanks are due each performer, also to Mrs. Blackmer and Mr. Gebhard, for so enjoyable an evening.

The twenty-sixth Piano Recital by pupils of Miss Mary E. Allen held at the Congregational Church on the evening of June 9th, was delightful. In a crowded house, hearty applause, profusion of roses, beautiful program and artistic playing stand for anything, this recital was certainly a great success. Miss Allen, however, did not give us anything new in this line, for her announcements always bring just such results. But her programs are always new, the flowers always fresh, and the improvement of her pupils always apparent. We are proud of Miss Mary Allen, not only as a teacher, but a woman of rare musical culture of mind and heart.

Miss Allen's lectures on musical history, ancient and modern, which have been given weekly during the past season, illustrated by hundreds of interesting pictures, have been a source of great pleasure and education. She has been requested to repeat them next season in St. Louis.

In giving the program of the twenty-sixth Piano Recital it is likewise interesting to read the original idea of the following quotation which precedes the program and also the concluding citations.

"Let thy mind still be bent, still plotting where,
And when, and how thy business may be done;
Slackness breeds worms; but the sure traveler
Though he alight sometimes, still goeth on."

Weber, Invitation to the Dance, two pianos, Misses Weeks and Allen.

Delion, Inromptu Hongroise, Miss Hazel Allen.
Chopin, Nocturne Op. 15, No. 2, Rubinstein, Valse Caprice Eb, Miss Rhodes.

Heller, Nocturne Op. 16, No. 6, Tarantella Op. 85, No. 2, two pianos, Misses Hazel and M. E. Allen.
Leschetitzki, Nocturne Opus 12.

Gottschalk, Pasquinade, Miss Weeks.

Wagner-Liszt, Spinning Song.

Mendelssohn, Overture, Ruy Blas, two pianos, Misses Rhodes and Allen.

"Blame where you must, be candid where you can,
And be each critic, the good-natured man."

Faith, we may put up our pipes, and be gone."

The beautiful lullaby ballad "Little Sweetheart Baby" by Francis West, dedicated to Mrs. Brainard, will be sung by one of her pupils before the Tuesday Club of Kirkwood. This pretty little story, with its sweet melody and fine accompaniment is already becoming quite popular.

ALTON CONSERVATORY.

The excellent work being done in music schools of our smaller cities is yearly being evidenced by the increased musical intelligence of the average amateurs. From a number of programs sent, we append three from the Alton Conservatory as giving a fair idea of what may be accomplished by earnest, intelligent directors and teachers.

Miss Ruth Mills is the director of this school and is assisted by Miss Katharine V. Dickinson, who is in charge of the Voice culture.

The first Recital was given under the auspices of the Conservatory Club and the program was rendered by Prof. B. C. Richardson, an accomplished musician and teacher.

Miss Francis E. Bowman is in charge of the Elocution Department of the Conservatory.

The other programs are graduates and pupils recitals. We quote the comments from the papers upon their recitals and call particular attention to the point made in the graduates recital of the analysis of the Sonata form, which made the instrumental part of the program more enjoyable to the mass of listeners.

The commencing exercises of this institution were concluded by an Artists Recital given by Mr. E. R. Kroeger and Mrs. Samuel Black, which was in the form of a Lecture Recital "On the emotional and picturesque in Music." The variety and breadth of scope in these programs augur much for the educative influence of this school. The "Republican" comments on the graduation exercises as follows: "With each succeeding year the commencement season of the Alton Conservatory becomes more notable and attractive, and each year sees the attainment of a higher standard of perfection. Last evening's success was one which the talented ladies at the head of the institution had reason to be proud of, and yet while it delighted and, in a measure, surprised the auditors, it was hard work under skilled instruction."

The following program was given:

Septet, 1st piano, Miss May Gormly; 2d piano, Misses Stone and Garner.

Sonata, Op. 10, No. 3, Miss Alice Fairman.

Military Sonata, Allegro, Miss Elizabeth Weeks.

Sonata, Form: Analysis, Miss Rita Webster.

Symphony D Major, Largo, Piano, Miss Weeks; Organ, Miss Garner.

Sonata, Op. 7, a. Largo, b. Rondo, Miss Mae Gormley.
Divine Redeemer, Gounod, Soprano, Miss Haight;
Organ, Miss Wheelock; Piano, Mr. Boggess; Violin, Mr. Richardson.

Sonata, Op. 31, No. 3, Miss Garner.

Sonata, Op. 2, No. 3, Scherzo, Trio, Miss Ethelwynne Stone.

Sonata, Op. 90, Miss Elizabeth Van Horne.

Figaro's Aria, "Barber of Seville," Rossini, Mr. H. Clay White.

Egmont Overture, 1st Piano, Misses Stone, Gormley; 2d Piano, Misses Weeks, Fairman.

To enlarge on the program rendered in detail would require more space than we have at command and would be, to a certain extent repetitious. One of the most charming features of the evening was the accompaniment of Miss Wheelock and Messrs. Richardson and Boggess to Miss Haight's solo. Mr. Clay White's solo received a merited *encore*. "Sonata Form: Analysis," was a scholarly and entertaining review of this style of musical composition. It was valuable, also, as demonstrating that mere surface culture is not tolerated at the Conservatory. There is a science of music as well as an art of music, and the skilled musician must not be a mere imitator or superficial performer, but the possessor, also, of a scientific knowledge of principles and methods.

Altogether it was a delightful evening and should be marked with a white stone in the annals of the Conservatory. The skill exhibited by the performers was a shining advertisement of the worth and excellence of the institution, and while the accomplished directors, Misses Mills and Dickinson, were showered with congratulations we are sure that they did not receive one-half what they deserved."

The seventh Annual Recital given by the pupils of the Alton Conservatory filled the Spalding Auditorium to overflowing. The program, which is given below, was greatly enjoyed by the large audience which showed its interest and approval by a liberal share of applause to each participant.

a. Andante, Bortniansky, b. Minuet, Bocherini, Misses Edith and Effie Beal, Nellie Maltby, Grace Perrin.
Cradle Song, Randegger, Miss Tessie Wyckoff, Jerseyville.

Spinning Song, Wagner-Boscovitz, Master Tom Terry.
Boat Song, Abt, Misses Perrin, Beal, Tonsor, Navin, Marsh, O'Haver, Rice, Braznell, Garner.

Spanish Dance, Moszkowski, Misses Vivienne Smith, Susie Kirby, Jerseyville.

Aria, Lieti Signor, Donizetti, Miss Katie Morgan, Indianapolis.

Bridal Procession, Gric, Miss Nellie Maltby.

Violin Concerto, Dancla, Masters Willie and Emil Horn.
a. Again My Lute, Gounod, b. Because I Love Thee, Hawley, Mrs. Fred Laurent, Jerseyville.

The End of the Song, Schumann, Miss Mary Wheelock.

The Sweetest Dream, Roedel, Miss Katie Morgan, Mr. Sylvester Seago, Jerseyville.

Le Peirot, Thome, Miss Ella Benner, Woodburn.

a. Songs from a Child's Garden of Verses, b. O, That We Two Were Maying, Miss Elizabeth Van Horne, of Jerseyville

Prelude in E Minor, Mendelssohn, Mr. Newton Boggess, Whitehall.

The Resurrection, Shelley, Mrs. George Locke, Jerseyville.

The Nightingale, Liszt, Miss Alice Marsh, '97.

Trio from "Belisario," Misses Marsh, Rue, Mr. Richardson.

Sancta Maria, Faure, Soprano, Miss Rue; Piano, Miss Wheelock; Violin, Mr. B. Richardson; Organ Mr. Boggess.

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JOHN W. MILLION, A. M., President, 1234 College Place, Mexico, Mo.



Review of last Month's Compositions.

Pianists, who are desirous of improving their taste, will find the compositions which were published in the July number of "The Musical News" of an exceptionally fine character. The *Barcarolle* by Edm. Abesser requires a careful study, especially in the left hand which should be practised separately with the pedal, taking care the phrasing in the first six measures is correct; here the first four eighth must be well connected and the last two eighth notes have to be with a light *mezzo staccato* touch. The player ought carefully observe the holding out of the dotted eighth note in the seventh, thirteenth measure of the right hand. When similar passages occur, from the 25th to 28th measure, care must be taken that the sustained dotted eighth is not too strongly emphasized to destroy the rhythm of the six-eight tempo. The phrases marked "*leggiero*" in the thirty-fifth and thirty-sixth measure cannot be played with too light a touch.

"REMEMBRANCE" by Leopold Rietz is a tender and expressive "*Song without Words*" which, if played with expression, cannot fail to touch the hearts of those who have music in their souls. The short grace notes (*acciacature*) in the second part must be played crisp but held out as the tie indicates; the arpeggios must be played very smoothly; notice also the accentuation on the second beat of the measure.

"THE DYING CHILD," Duet by Rev. C. Becker will be welcomed by those whose voice has but a limited compass; it can be sung as a Solo as the Alto part is not essentially necessary. The melody is in keeping with the poetry which is by the late Cardinal Wiseman.

"LOVE'S YOUNG DREAM" by Elmore R. Condon. The Composer of this song is known to our subscribers by two excellent Violin Solos of moderate difficulty which appear in November and April Number.

His vocal contribution in this number shows originality in treatment; much will depend upon individual emotion of the singer to give due effect to the song. Although no special words or marks indicate the composer's intention, yet it may be presumed that the phrase "*Was love, still love*" in the sixth measure ought to be sung *ritardando*, in fact and *ad libitum* tempo, throughout, suggests itself by the poetical expression. The shortness of the song is to be regretted; the Irish poet Thomas Moore has three stanzas of which the last with a little alteration in the melody, on account of the poetical rhythm, might be adapted to the music of the first.

MURMURING ZEPHYRS by R. Niemann is a transcription for the piano of Adolph Jensen's

Mme. RUNGE-JANCKE,

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song bearing the title; as this beautiful arrangement for the piano was the means of making the song so popular so was also the playing of this composition in St. Louis by Mr. G. Buddeus the means of making him more favorably known. Mr. Buddeus gave it an entirely individual interpretation, which he noted in this edition, but it requires a careful study to phrase it artistically. A few hints may suffice; only the first six notes in the right hand are to be played with a light *mezzo staccato* after which an extremely light *legato* must be observed. That the melody in the left hand should be poetically interpreted must be self evident. The flat in the bass of the first measure page 3 refers to the C, which in the right hand is C natural. Page 5 fourth line and fourth measure the two chords in the right should be tied together. The study of this composition is recommended to all who wish to lay claim to be considered artistic and emotional players. Too much care cannot be bestowed on the correct employment of the pedals.

H. E. SCHULTZE,

the Secretary and Treasurer of the Missouri State Music Teachers Association, to whose indefatigable labors the success of the last convention in Kansas City may be ascribed, was requested by the Editor of "The Musical News" to furnish a biographical sketch of his life. In response he has the following original sketch, which will not only interest his personal friends, but also others will see how thorough a foundation was laid by old teachers with training the ear and five exercises. Mr. H. E. Schultze writes as follows:

My father Johann Ludwig Schultze, who was first Bassoonist in Spohr's orchestra for many years, and had the title of Chamber musician, used to practice at very regular hours all his life. I may have been only a yard long when my then tiny ears had to take the first acoustical lesson whether I cried or laughed, just the same. As he had been reared by a strict father he was stricter with himself, and so set us an example how a musician must apply himself if he desires to climb to the highest spoke of the ladder in our profession. I heard him in Concerts, where he with his Bassoon created the wildest applause; difficulties did not seem to exist for him, all no doubt on account of the hard and conscientious practice, which is so necessary to the full enjoyment of music. Without persistent effort no reward in anything is worth cultivating. My first teacher was a Mr. Hofman, a french hornist in the Orchestra, a man full of patience, but persistent that only so many mistakes were allowed or we as pupils were sent home with the admonition to know

better the next lesson. After him I got in the hands of a Mr. Krankenhagen, 2d Bassoonist of the Orchestra, who besides being an excellent theorist, was considered the best pupil of Aloise Schmidt. Five finger exercises was my main food, a piece now and then. In 1844 I was given as a premium Loehlein-Muellers Instruction Book by my Grandfather, Christian Henry Wagner, who had been for many years the teacher of Wilhelm Scharfenberg, late of New York. He had practised out of the same copy and (as I was told by his teachers) continued these studies for a long time repeating them over and over again. These five finger exercises for years was quite discouraging for a boy of my age; but the thing had to be done because father said so, and to this day I thank God that he gave me such a father and mother who could stand five finger exercise practise year in year out.

Pieces appeared not only a relief but a kind of entertainment, quite refreshing. With eleven years I began Violin under two Concert masters of Dr. Spohr. When not at school my time was taken up mostly with Violin or Piano practice. I loved music and it helped me much in my future career as an introduction to society and to musical circles. Coming to Kentucky in 1859, I began to give private lessons until I was engaged in Schools and Colleges for years. Experience enabled me then to open a School of Musical Art in Kansas City, Mo., preparing such as desired for the College of Musicians of the United States. Later I added an Art Department with Mr. W. Weber and Miss Laing as the demand increased. The School which I started in 1869 is named after my Grandfather, a saxon, who run away from home to satisfy his hunger for music. I have met with encouraging success from the whole West.

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THE BROOK IN THE FOREST.

(ETUDE.)

(WALDBÄCHLEIN.)

Revised and fingered by Geo. Buddeus.

Allegro.

H. A. Wollenhaupt.

mp

1ed. *

p

1ed. *

f

espressivo.

1ed. * 1ed. * 1ed. * 1ed. *

pp

1ed. *

System 1: Treble and bass staves. Treble clef, key signature of two flats. Dynamics: *mf*. Fingerings: 1 3, 3 1, 1 3, 3 1 2 1, 3 4 1 3. Pedal markings: *Ped. *Ped. *Ped. *Ped. *Ped.

System 2: Treble and bass staves. Treble clef, key signature of two flats. Dynamics: *f*, *f*, *p*. Fingerings: 3 4, 4 3, 1 2. Pedal markings: *Ped. *Ped. *Ped. *Ped.

System 3: Treble and bass staves. Treble clef, key signature of two flats. Dynamics: *f*. Pedal markings: *Ped. *Ped. *Ped. *Ped.

System 4: Treble and bass staves. Treble clef, key signature of two flats. Dynamics: *pp*. Fingerings: 1 1, 1 4, 3 3, 4, 3, 2 1 3, 5 3. Pedal markings: *Ped. *Ped. *Ped. *Ped.

System 5: Treble and bass staves. Treble clef, key signature of two flats. Dynamics: *p*. Fingerings: 1 3, 4, 2 1, 1 3 1, 5 3 1, 5 1. Pedal markings: *Ped. *Ped. *Ped. *Ped. *Ped. *Ped.

System 6: Treble and bass staves. Treble clef, key signature of two flats. Dynamics: *p*, *marc.*. Fingerings: 3 4, 1 3, 1 5, 3 5, 4 2, 1 1, 1 1. Pedal markings: *Ped. *Ped. *Ped. *Ped. *Ped. *Ped.

5

marc.
ritard.
espressivo.
* *Leg.* * *Leg.* * *Leg.* * *Leg.* *

pp
Leg. * *Leg.* *

mf
Leg. * *Leg.* * *Leg.* * *Leg.*

* *Leg.* * *Leg.* * *Leg.* * *Leg.*

molto
eres - een - do.
* *Leg.* * *Leg.* * *Leg.*

ff * *Leg.* * *Leg.* * *pp* * *ff* * *Leg.* *

Respectfully dedicated to Father J.R.Walker.

Revised, pedaled & fingered by Geo. Buddeus.

RECONCILIATION.

SONG WITHOUT WORDS.

Adagio.

L. Ernest Walker.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Dynamics include *f* and *pp*. Pedal markings are indicated by asterisks and the word "Ped." below the bass staff.

Second system of musical notation. Marked *Moderato* with a tempo of 120. Dynamics include *p*. Pedal markings are indicated by asterisks and the word "Ped." below the bass staff.

Third system of musical notation. Dynamics include *p*. Pedal markings are indicated by asterisks and the word "Ped." below the bass staff.

Fourth system of musical notation. Dynamics include *pp* and *mf*. The instruction *molto teneramente* is present. Pedal markings are indicated by asterisks and the word "Ped." below the bass staff.

Fifth system of musical notation. Dynamics include *p*. The instruction *molto teneramente* is present. Pedal markings are indicated by asterisks and the word "Ped." below the bass staff.

1.

a tempo.
f

affetuoso.

*Teo. *Teo. *Teo. *Teo. *Teo.*

2.

con espress. *poco riten.*

**Teo. *Teo. *Teo. *Teo. *Teo. *Teo. **

a tempo.
f

*Teo. *Teo. *Teo. *Teo.*

ff

**Teo. *Teo. *Teo.*

ff *molto teneramente.* *sf marcato*

**Teo. *Teo. *Teo. *Teo. *Teo. *Teo. **

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The system contains two staves. The upper staff has a melodic line with fingerings 4, 5, 4, 5, 4, 5, 4, 5. The lower staff has a bass line with fingerings 2, 5, 4, 5, 4, 5. Dynamics include *p* *accel.*, *rit.*, *a tempo.*, *p* *accel.*, and *rit.*. The system concludes with a sequence of notes marked with a treble clef and an asterisk: *Ted. * Ted. * Ted. * Ted. * Ted. * Ted. * Ted.*

Second system of musical notation. Treble clef, key signature of three sharps. The system contains two staves. The upper staff has a melodic line with fingerings 3, 2-3, 5. The lower staff has a bass line with fingerings 1, 3, 1, 1, 2, 4, 2, 1. Dynamics include *a tempo. marcato.*, *mf*, and *ritard.*. The system concludes with a sequence of notes marked with a treble clef and an asterisk: ** Ted. * Ted. * Ted. * Ted. * Ted. * Ted.*

Third system of musical notation. Treble clef, key signature of three sharps. The system contains two staves. The upper staff has a melodic line with fingerings 4, 3, 3, 5, 5. The lower staff has a bass line with fingerings 1, 3, 4, 3, 4. Dynamics include *pa tempo.*, *pp*, and *f poco rit.*. The system concludes with a sequence of notes marked with a treble clef and an asterisk: ** Ted. * Ted. * Ted. * Ted. * Ted. * Ted. * Ted. * Ted. * Ted.*

Fourth system of musical notation. Treble clef, key signature of three sharps. The system contains two staves. The upper staff has a melodic line with fingerings 5, 4. The lower staff has a bass line with fingerings 3, 4. Dynamics include *a tempo.*, *accel. p*, and *rit.*. The system concludes with a sequence of notes marked with a treble clef and an asterisk: ** Ted. * Ted. * Ted. * Ted. * Ted. * Ted. * Ted.*

To Miss Julia Wohlgemuth.

HAPPINESS.

M. Hartding.

Allegretto.

The musical score is written for piano in 6/8 time. It consists of five systems of two staves each. The first system begins with a mezzo-forte (*mf*) dynamic. The second system also begins with a mezzo-forte (*mf*) dynamic. The third system continues with a mezzo-forte (*mf*) dynamic. The fourth system features a forte (*f*) dynamic. The fifth system concludes with a mezzo-forte (*mf*) dynamic and includes markings for *dim.* and *rit.*. Fingerings are indicated by numbers 1-5 above or below notes. The key signature is one sharp (F#).

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic and a tempo marking of *a tempo*. The right hand features a melodic line with slurs and fingerings (4, 3, 4, 3). The left hand plays a steady eighth-note accompaniment with fingerings (4, 4, 4, 4, 5).

Second system of musical notation. The right hand continues with slurs and fingerings (5, 2, 1, 3). The left hand accompaniment includes a forte (*f*) dynamic marking and fingerings (4, 4, 4, 4).

Third system of musical notation. The right hand features slurs and fingerings (1, 3, 5, 1, 5, 3, 1, 4, 4). The left hand accompaniment includes a piano (*p*) dynamic marking and fingerings (4, 4, 4, 4, 4).

Fourth system of musical notation. The right hand continues with slurs and fingerings (3, 4, 2, 4, 2). The left hand accompaniment includes a mezzo-forte (*mf*) dynamic marking and fingerings (4, 2, 1, 5, 4, 5, 5, 4).

Fifth system of musical notation. The right hand features slurs and fingerings (1, 4, 5, 3, 1). The left hand accompaniment includes fingerings (3, 3, 3, 3, 3).

Sixth system of musical notation. The right hand continues with slurs and fingerings (1, 2, 3, 3, 2, 1, 5). The left hand accompaniment includes fingerings (3, 3, 3, 3, 3).

BELLES OF COLUMBIA.

W. LUHN.

Moderato.

The first system of music is in 3/4 time with a key signature of three sharps (F#, C#, G#). It begins with a piano (*f*) dynamic. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes. A dynamic marking of *mf* appears in the second measure.

Tempo di Valse.

The second system continues the piece, marked *Tempo di Valse*. It starts with a piano (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The right hand has a more rhythmic melody with triplets and accents, and the left hand continues with a consistent accompaniment.

The third system shows the continuation of the waltz tempo. The right hand features a melodic line with triplets and accents, while the left hand maintains the accompaniment with chords and single notes.

The fourth system continues the waltz tempo. The right hand has a melodic line with accents and a dynamic marking of *p* (piano) in the second measure. The left hand provides the accompaniment.

The fifth system concludes the piece. The right hand features a melodic line with triplets and accents, and the left hand provides the accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music includes various rhythmic values and articulation marks.

Second system of musical notation, featuring a treble and bass clef with a key signature of three sharps. The bass clef part begins with a *mf* dynamic marking. The system includes a triplet of eighth notes in the treble clef.

Third system of musical notation, featuring a treble and bass clef with a key signature of three sharps. The system concludes with the word *Fine.* in the treble clef.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of three sharps. The bass clef part begins with a *f* dynamic marking. The system includes several accented notes in the treble clef.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of three sharps. The system includes a *p* dynamic marking in the bass clef and a *f* dynamic marking in the treble clef.

Sixth system of musical notation, featuring a treble and bass clef with a key signature of three sharps. The system includes a *f* dynamic marking in the bass clef and a *p* dynamic marking in the treble clef.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the final note. The bass clef staff contains a harmonic accompaniment of chords, marked with a mezzo-forte (*mf*) dynamic.

Second system of musical notation. The treble clef staff features a complex melodic line with many beamed notes and a fermata. The bass clef staff continues with a steady accompaniment of chords.

Third system of musical notation. The treble clef staff has a melodic line with a slur and a fermata. The bass clef staff has a harmonic accompaniment, with a forte (*f*) dynamic marking appearing in the fourth measure.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur and a fermata. The bass clef staff provides a consistent accompaniment of chords.

Fifth system of musical notation. The treble clef staff features a melodic line with a slur and a fermata. The bass clef staff continues with a harmonic accompaniment of chords.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music is marked *mf* (mezzo-forte). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures in the treble and bass staves.

Repeat 8.....

Third system of musical notation, including a repeat sign and a dynamic marking of *f* (forte). The system concludes with a double bar line and a fermata over the final notes.

Fourth system of musical notation, marked *p* (piano). It features a melodic line in the treble staff and a steady accompaniment in the bass staff.

Fifth system of musical notation, marked *p* (piano). It includes first and second endings, indicated by '1.' and '2.' above the staff. The system ends with a double bar line.

Dal \$ al Fine.

I TOLD HER FAIRY STORIES.

Words by Edmund Day.

Music by Waldemar Malmene.

Moderately slow with expression.

The piano introduction consists of two staves. The right hand (treble clef) features a series of chords and arpeggiated figures, while the left hand (bass clef) plays a steady, rhythmic accompaniment of eighth notes. The dynamic marking *mf* is present in the first measure.

The first two lines of the song are shown. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The lyrics are:

1. I told her fai - ry stor - - - ies In the old days long a -
 2. I told her fai - ry stor - - - ies When we had old - er
 3. I tell her fai - ry stor - - - ies Almost ev' - ry ev' - ning

The final lines of the song are shown. The vocal line continues with lyrics. The piano accompaniment continues with the same rhythmic pattern. The lyrics are:

go When we used to sit at Ev' - - - ning Near the
 grown Those tales of love and cour - - - age That
 now But they've lost their old time co - - - lor And we've

fire - light's lam - bent glow
 lov - ers long have known
 changed a - bout some - how

She was a tin - y maid - en Yet she
 When we used to watch the shad - ows Like a
 But the fai - ry tales that now I tell Have

p mezza voce.

loved me then I trow When I told her fai - ry
 tide in - com - ing flow And she whis - pered that she
 lost their charm I trow Those dear old fai - ry

ritard.

mf *ritard.*

stor - - - ies In the old days long a - go.
 loved me In the old days long a - go.
 stor - - - ies Will nev - er nev - er go.

ritard.

REFRAIN:

A little more animated.

Oth - er child - ish fan - cies will some-time pass a - way ——— And

fade from mem'-ry's vi - sion When grow-ing old and gray ——— But

fai - ry tales we loved so well Stay with us for aye I trow ——— Those

dear old fai - ry sto - ries Will nev - er go - a - way. ———

ritard.



PHOTO BY WILLYERD.

MRS. ANNA CROSS,

an able and popular piano teacher, has enjoyed many advantages in having had as instructors some of the best teachers of this country. Ten years ago she studied in Kansas City under the great pianist and teacher Ella Bachus Behr. Since then has placed herself under and with the best teachers of our City. Mrs. Cross is a musical enthusiast and devotes herself to the interests of her pupils, often bringing them together in recitals, and giving many delightful musicales. She is herself a refined and pleasing pianist and truly deserves the success that she is winning. Studio at 4132 Newstead Ave.

Letters from a Musical Grandfather.

(INTRODUCTION.)

It occurred to me that after an experience of over forty years as a teacher, preceded by fifteen years in taking lessons from some of the best teachers, among whom may be mentioned Loeschhorn, A. W. Bach, Julius Schneider, Ed. Grell, also Bordogni the celebrated voice teacher and others, that I could offer a few suggestions to pupils, teachers and parents, which might benefit some. I hope not to bore anyone with long yarns, as old people are apt to do. I will not make pupils believe that I was a prodigy and always a very good boy; far from it I was careless and lost much valuable time. Well, I will not detain with long preliminaries, otherwise the Editor may complain that I take up too much valuable space. My suggestions may not contain anything very new, they are not hypothetical but based upon experience.

TO PARENTS.

I say, by all means give your children a musical education; commence early, seven years of age is not too young if the child is in good health and able to distinguish the letters of the Alphabet. Don't buy an old worn out tin pan and make yourself believe it is a piano; buy the best piano you can afford. There is an attraction, not merely in the outward appearance of a piano but in its tones, which the child will be able to appreciate and imbibe a taste for that which musicians call "the beauty in music." I am sure that if you could afford to buy a horse and convey-

ance, your pride would not allow you to purchase a lame animal and a broken down carriage, simply because they are cheap. A writing teacher selects the best pens for his pupils; the tone and touch of a piano are of similar importance to stimulate practicing and improve the pupil's taste. Don't allow any ornaments to stand on the piano; have it kept in tune and order by a thoroughly experienced man; it ought to be looked after once in six months. Don't place the piano near the window; young pupils are apt to have their attention diverted by outside noises.

The choice of a teacher is of as great importance as the purchase of a piano; cheap articles are dear in the end. For a beginner it is not necessary to have a high priced teacher who has a reputation as an excellent Solo performer; on the contrary these gentlemen are seldom the most painstaking with the elementary drudgery; at the same time don't think a twenty-five cent teacher is good enough. Beginners ought to have two lessons a week of not more than forty-five minutes each. Some foolish parents can never get enough for their money and want to exact a full hour; this is a great mistake as the child, especially if it be under ten years of age, will get weary and lose interest which is easily noticed when it looks at the clock every five minutes and wishes the lesson was over. Therefore have confidence in your teacher, don't measure his ability by the number of pieces he has drummed into the child's head, on the contrary, don't look for any pieces until the teacher thinks the child is capable to play one correctly.

TO TEACHERS.

I speak advisedly only to the less experienced, for I feel sure that those who have given lessons for some years would think it presumption on my part if I were to give them advice; yet personally I do not think myself too old to learn something every day, and as I presume that my letters may be read by some older teachers, it may happen that some of my words will not fall on stony ground but bear fruit. Besides having had a thorough musical education, a teacher should have inexhaustible patience, especially with young children; painstaking efforts and vigilance to secure the proper position of the hands and correct striking of the keys to elicit a good musical and well sustained tone are matters of greatest importance. While it is impossible to lay down a plan according to which all pupils should be instructed yet it may safely be recommended that the first two or three lessons would most profitably be spent on finger or technical exercises *without any instruction book* and that they also be made the

means of teaching pupils *counting aloud* which is a subject very few like to do and which teachers often defer until it is almost too late or when the time in pieces is too complicated. Counting loud is best *mechanically* inculcated with the first five-finger Exercise C, D, E, F, G holding out each sound while you count *aloud* four beats as whole notes, next two beats to each as half notes and lastly only one beat to each as quarter notes; doing this will also prevent too fast playing to which most pupils are prone. *Avoid monotony* which arises from using always the same sounds, hence I advise *transposing* the above named sounds five notes high. Next I recommend the first two Introductory exercises from "Normal Course of Piano Technic" by W. B. Wait. Lastly two-finger Exercises according to Mason's "touch and technic" confining the same to No. 1, which are the foundation of a *clinging legato touch* followed by the second Exercise in which the *elastic touch* alternates with the *legato*. I need hardly mention that all these exercises must be *practiced very slowly with each hand separately*. While I intend to speak of instruction books some time later I will only now make the general remark of avoiding large cumbersome instruction books and some which some Grandmother might have used fifty years ago.

TO PUPILS.

I speak as one who, although personally unknown to them, has their welfare and musical progress at heart. While at your young age you may perhaps not like the drudgery and hard work that is necessary to accomplish anything in Music yet rest assured you will not go unrewarded for the trouble you take. Music is an accomplishment which is not only pleasing in itself to you personally when you are older and in lonely hours; it is also pleasing and entertaining to your friend and has been the means of introduction into social circles to many young people. While patience is expected from a teacher, it is not less so from pupils. Do not expect too much in a short time; remember how long a time it takes to learn the multiplication table and do small sums, or before you can make a decently shaped letter in writing, or a straight line in drawing which some people can never accomplish. Do not be impatient with your teacher if he appears too exacting, he means it all for your best; your progress will not only be pleasing to yourself and parents and also encourage him; his interest in you increases with your advancement and diminishes if you are lazy or indifferent. Let it be your aim in life to make your teachers and parents happy, they are your best friends; when they are laid in the cold ground the thought of having made them happy will contribute to your happiness. Therefore cheerfully work hard and success will be yours.

(TO BE CONTINUED.)

MISS EMILIE E. DETERING,**Teacher of Piano,**Studio: 1103 NORTH GRAND AVENUE,
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PRIMARY LESSONS IN HARMONY No. 2.

BY WALDEMAR MALMENE.

INTRODUCTION.

The latin proverb "Repetition is the mother of all studies" should be the motto of all teachers and pupils who desire to be successful, hence too much stress cannot be laid the recommendation that a new lesson should never be taken up until the old one is thoroughly mastered. If major and minor seconds in the normal scale of *C* are thoroughly comprehended, which ought not to present any particular difficulty, then proceed questioning the pupil by using the upper (black) key. The training of the ear should go hand in hand with the very first lesson; most theoretical teachers confine their instruction to mere exercises on paper which to the majority of pupils is rather dry work. To be successful it is absolutely necessary that the piano is not only in perfect tune but that it is also kept up to the standard pitch; the latter can hardly be expected unless a piano is tuned twice a year by a *thoroughly competent* tuner. Some people imagine that a piano needs only to be tuned once in 2 or 3 years, when it is but little used. The ear training exercises are best begun by impressing the sound of *C* (third space in the treble clef) on the mind until it can be sung, hummed or whistled at any time without the assistance of the piano; next the Octave below followed by *E* and *G* which represent the chord of *C* major and will not present, to those who have a good ear for music, any particular difficulty. Next in importance is the ability to distinguish by the ear, without looking at the keyboard, major and minor seconds. Patience and perseverance will accomplish it.

LESSON II.

To understand the interval of the *third* is the object of the present lesson; start again with the normal scale of *C* major. The following questions and answers will no doubt be sufficient suggestions how to proceed.

- Q. What is the third above *C*? A. *E*.
 Q. What is the third below *C*? A. *A*.
 Q. What is the third above *F*? A. *A*.
 Q. What is the third below *F*? A. *D*.

If necessary the piano may be used but the questions must be continued, in other keys also, if the pupil is far enough advanced, until the answers are promptly given without the least hesitation.

The next step is to ascertain, as we did with the interval of the second, that not all thirds are alike; to demonstrate this, in the easiest manner, it is best to make use of the keyboard.

In connection with this the pupil should write out all the thirds indicating the intervals, as in the previous lesson, whereby the following would be the result:

C	D	E
D	E	F
E	F	G
F	G	A
G	A	B
A	B	C
B	C	D

The above table shows three thirds consisting of two whole steps and four thirds consisting of one step and a half each; the former called *major* thirds, the latter *minor* thirds.

The following questions, with answers attached, may help young teachers:

- Q. How many *major* thirds do we find in every major Scale? A. Three.
 Q. On what degrees (sounds) do we find them? A. On the first, fourth and fifth degree.
 Q. How many *minor* thirds do we find in every major Scale? A. Four.
 Q. On what degrees do we find these? A. On the second, third, sixth and seventh degree.

Whatever key or scale the pupil is acquainted with should be used as a basis by the teacher to ascertain if the former can give the *names of the thirds*, according to their sharps and flats, of the different species.

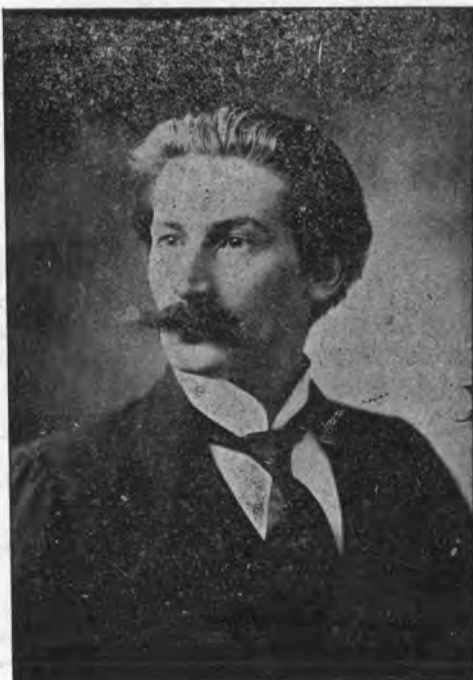
As a thorough knowledge of intervals is imperative, to all who are anxious to learn to sing from notes or at sight, it is here proper to point out that all thirds are easily recognized on the staff their position being from a line to the next lines above or below, and also from a space to the next space above or below.

Cultivate also the pupils ear so that upon *hearing* he can tell whether a major or minor third is sounded; later on strike a single tone and see if he can sing, hum or whistle, a *major* third; if through practice he is thoroughly proficient then strike the same tone and see if he be able to sing the minor third. Experience has proven that it is easier to give these intervals *ascending* than *descending*; therefore the former should be practised first.

(TO BE CONTINUED.)

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FRANZ LISZT.

II.

It soon became evident to Adam Liszt that he could not send Franz at his tender age alone in the wide world and that parental care was as necessary as artistic education. It was quickly decided to give up his official position so that both father and mother might accompany Franz and take him wherever it might be necessary. The thoughtful wife naturally raised important objections; she doubted that 600 florins would be enough for their joint support and the payment of an expensive education, and asked the question what should be done, if at the end of six years, the brilliant hopes of the father could not be realized? "Mother, whatever God wills," was the rejoinder of little Franz, who had listened to the conversation in anxious expectation, and in tones of joyful confidence assured them that he would be so diligent that his parents would be repaid for all their kindness. His mother could not withstand his entreaties, and, half joyful half reluctantly, she gave her consent. The question was therefore only where they should go. Adam Liszt had written to his old friend and well-wisher, Hummel, who in the meantime had become renowned and occupied the position as musical director at the Court of Weimar. Hummel was not disinclined to accept the young pupil of whom he heard such wonderful reports, but he made the modest request of one Louis d'or per lesson. This was beyond the father's abilities, and, enraged at such greediness, he determined to remove at once to Vienna and to see for himself in the great imperial city what could be done for the education of the son. No sooner said than done. His dismissal from the service of Prince Esterhazy was granted with expressions of sincere regret, and thus they bade farewell to the kind inhabitants of the village, and in the autumn of 1821 they departed for Vienna.

Arrived at Vienna it was not difficult to determine upon two teachers, Charles Czerny, a pupil of Beethoven, and celebrated piano virtuoso, and Antonio Salieri, the renowned musical director. Czerny was to attend to the practical and Salieri to the theoretical culture. Both were much occupied. Salieri was already advanced in years, and neither wanted to accept the new pupil, until he, without being asked, ran to the piano and began to play. Both teachers recognized immediately his wonderful talent and the pupil was accepted. Czerny was more modest in his demands than Hummel, and even when the first monthly payment was to be made, he refused to accept anything for his instruction. The impetuous boy did not like his teacher at first. Czerny was a man of the severe form and school discipline, which to the little Franz was a secondary matter, for he revelled only in the general abstract of a composition; finger exercises and dry sonatas by Clement were obnoxious to him. There was many a hot contest, until the teacher at last accustomed himself to consider, beside the thoroughness of the instruction, the individuality of the pupil. He now made gigantic progress. With artistic techniques and correctness of performance, in which he was yet somewhat deficient, he learned to combine genial intelligence, and became thus a real artist and virtuoso. Salieri's instruction, from whom he learned to read, analyze and play from full scores, beside harmonic exercises in the form of small sacred compositions, tended materially to advance him. He did not receive any other instruction at that time, for Adam Liszt was only interested in his musical culture; there was no time for anything else, and his means were limited even for this purpose.

After a year and a half's instruction he considered the boy sufficiently advanced to appear in public. A concert was arranged to take place December 1, 1822, at which favorite artists were to assist. Franz played Hummel's Concerto in A minor and one of his own fantasias. The Leipzig "*Musical Gazette*" spoke thus of his debut: "What the boy is able to do for his age borders on the incredible, and one is almost tempted to doubt the physical impossibility when we hear the young giant in Hummel's difficult composition, which in the finale is especially fatiguing, playing with unabated vigor. But also feeling, expression, shading and all the finer *nuances* are combined; beside, we are told that this musical prodigy is able to read everything

at sight, and we would have to look far to find his equal in playing from a full score."

The success of the first concert was so great that the young virtuoso was asked to assist oftentimes in concerts. His second concert took place April 13, 1823, and he had the distinguished honor of Beethoven's presence, for he then lived in strict seclusion and appeared but seldom in public. Adam Liszt and his son were not admitted when they called on him, and his presence was only due to his secretary, Anton Schindler, who had drawn his attention to his phenomenal talents. At the close of the concert, while the public was still revelling in applause, Beethoven came on the platform, took the boy in his arms and kissed him. Thus the greatest living tone-master consecrated the youthful virtuoso for his future artistic career of renown and victory.

With this concert begins Liszt's European celebrity as a pianist. One of his biographers says: "From this moment his celebrity was so firmly connected with his fingers that the idea of the most wonderful virtuosity was identical with his name." Adam Liszt was convinced that the means of education, even in musical Vienna, were not sufficient for an extraordinary case, and that it would be advisable to give his son a cosmopolitan musical culture, the same as Mozart had enjoyed, and the Vienna people had already greeted him as Mozart's successor. Happily the money consideration was not by any means a hindrance; wherever they gave concerts sufficient means could be procured to satisfy the requirements of the easily satisfied family. Paris was the goal of their journey. The Conservatory of that city, at the head of which Cherubini stood, the first musical art school of the world, was to stamp the youthful virtuoso as a finished master. On their way thither concerts were given at Munich, Stuttgart and Strassburg, which were generally successful and contributed to spread the reputation of the wonderful boy throughout Germany.

They arrived at Paris in December, 1823, and were cordially received at the house of the family of Sebastian Erard, the chief of the celebrated pianoforte manufacturing house. Their first visit was to Cherubini. Here they experienced a great disappointment. Based upon the existing rules that the institution was positively closed against foreigners, Cherubini refused the admission of the young Hungarian, notwithstanding the warm recommendations of Prince Metternich. At first dejected at the apparently missed object of their journey to Paris, they felt soon consoled when the two celebrated teachers of the Conservatoire—Paer, composer of operas, and the theorist, Reicha, pupil of Mozart—expressed their opinion that a stereotyped course of instruction like that of a Conservatoire was not suited to every pupil's individuality, and especially not to one like little Franz's, to whom the public platform would probably be a better school than a Conservatoire. The letters of recommendation brought by the young stranger from Vienna opened to him all the salons of the aristocracy. The Duchess of Berry and the Duke of Orleans, afterward the burgher-king, Louis Philippe, received him very cordially to concerts in their salons, and those given by Maestro Rossini, at which only artists of the first repute, such as Herz, Moscheles, Beriot, etc., were heard, "Le petit Liszt" as the French called him, was invited and was one of the greatest favorites.

His first public appearance in Paris took place March 8th, 1824, at the Italian Opera House, at which the excellent orchestra of the Opera assisted. The enthusiasm and admiration which he created as virtuoso and improviser was astonishing. People seemed to have the idea of some magic, for the position of the piano had to be changed during the concert, so that the little player could be observed from the sides as if there could be a possibility of a hidden hand directing him. During the intermission "le petit Liszt" had to go through the private boxes, and he was greeted by the highest families, and the tender caresses of the ladies were very oppressive. The members of the orchestra paid him homage of a peculiar nature. During a solo he performed, some of the musicians had risen and listened in breathless silence. Captivated and charmed they forgot to play their part in the Ritornel.

(TO BE CONTINUED.)

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